

# PLANNING AND MAKING THE NEW SUMMER WARDROBE

Evening Frocks That Billow or Cling--  
Nosegay Needed to Give the  
Touch of Color

By ELEANOR HOYT BRAINERD.

NOW that the ideas of both foreign and domestic designers are open secrets, there is no reason why women's summer wardrobes should not be planned and made, and the busy season is beginning in the dressmaking world.

Tailors are the first to feel the movement, for the spring street suit is the earliest need of the new season, and through women no longer wear new and brave attire by way of Easter celebration. It's a haggard who hasn't a spring hat and a spring suit in her closet by that time. In fact, the spring hat may begin to shabby by Easter, now that it starts doing duty in January.

An absurd fashion, that of blossoming out in straw and tulle and flower headgear while the snow is still flying, but each year more women endorse it, and already, in March, this year's spring millinery is almost an art story. There will be new variations of course, but the themes are familiar.

One might say the same of the spring tailored suits, for their lines are the lines that have been used since midwinter, and the fashion openings brought no surprises, though they showed many attractive details of belt and pocket and button and plait.

The genuine smooth finished cover has suffered somewhat from its winter popularity, and where fashion woman is likely to wear them in buckskin coat, leguine suit, Belgian cord, Tipperary cloth or gabardine.

Among afternoon and evening frocks one already sees many copies of the models shown by the importers. A little change here, a little change there, sometimes a distressing translation into cheap and ineffective materials, but one recognizes the source of inspiration.

One of the much copied models is the Paquin frock of dark blue tulle over metallic cloth of lighter blue. Mention of this frock was made in THE SUN last week, but the sketch of it shown in our large picture today will give a more definite idea than any description. The shallow oval of the neck, running down into a V in the back; the full layers of tulle in the skirt, with rose clusters tucked into the folds here and there; the flowing tulle sleeves, the snugly girdled waist, are all interesting, but it is the color scheme that appeals, the flimsy dark blue over a foundation in which silver and old blue are interwoven, and the garb of soft rose and beige and violet and green.

It is in suggestions such as this coloring that imported models are chiefly valuable. The frocks themselves may be too extreme for quiet tastes, or the models may be delis mais, too often for fastidious tastes, but no one can study a collection of French frocks without storing up valuable ideas for adaptation.

Drecol's black dinner gown, with its long, full sleeves of tulle and its luminous tulle skirt, has a clever little satin bodice that can be easily changed, and the openwork shoulder straps of jet beiges are effective and easily duplicated in crystal, clear or colored. A simple frock this, but of considerable distinction. The house of Drecol has a way of uniting those quantities.

Callot Sours? Well, Callot Sours are a way of doing as they please. The rose and silver evening gown of our central group is evidence of that. When designers are putting words upon yards of material into skirts, giving the silhouette an enormous flare toward the bottom, Callot takes a width of stunning brocade, swatches it closely around the figure, gives it a slinky trail in the back, but allows it to show the flounce of a much abbreviated silver lace underskirt in front, and throws a handful of roses at the mere wisp of corsage. The result is lovely in its way. In their hearts most of the women like a better than the frocks of the billowing skirts, but they would hesitate to wear it without the Callot label on the outside, so bent are they upon wearing the sort of thing they see other women wearing.

Not all of the Callot models cling. Many of them billow and flare as exuberantly as any of the frocks shown, and on the other hand Callot is not the only house that sponsors clinging evening gowns. Where a gown is trained it calls for the narrower silhouette, and though many designers have evaded this problem by slapping a train away from a short and bouffant petticoat of sheer stuff, others, Worth, Drecol, Margaine, Lanvin, Douillet, among them, have trained models for grandeur, and as slender of silhouette as this rose and silver brocade from Callot. It is only the short skirt that can successfully dare to an exaggerated degree, and while the short skirt has been accepted as general evening wear, since the new main came upon us, there are still occasions when the trained gown is in order, and many women know that they look their best in this type of toilette.

And by the way, before leaving that Callot brocade it may be noted that in its effective use has been made of narrow silver galon which holds certain heavy folds, is drawn up diagonally across the back, forward over the left shoulder and falls in a long line almost to the knees, with a cluster of roses hanging at its end, an attractive touch and a graceful thing for white gowns to play with or to throw around a slender wrist.

Bodices and taffetas brocaded in silver keep their hold upon woman's

favor and very beautiful Pompadour brocades, in which the floral design is in large separate clusters at rather wide intervals, are chosen for some of the most picturesque evening gowns. Two toned stripes, polka dots in black on taffeta of light color, fancy stripes of many descriptions are on fashion's list, but on the whole the smartest silk frocks are built up of silks in one tone effects, usually in combination with matching sheer stuff, such as tulle, chiffon or indestructible voile.

Some of these frocks are extremely wearable as well as smart. There is a little model of Jenny's in black, for example, that almost any woman might find serviceable and yet it has originality and charm.

As shown in our sketch of the model, the bodice is of plain satin, very simple, but drawn in at the waist line in a manner distinctly of the season. The edges of this bodice are scalloped and edged by a narrow band of little jet beads, bound perhaps three or four beads wide. The demure surplice chemisette and undersleeves are of white orandy with half inch borders of bright gold embroidery done in a long, loose, effective ribbon stitch.

So much for the bodice. The skirt is a trifle more complicated, though it too has an air of simplicity. The underskirt, of softer satin, is double; that is, is in two shaped flounces, each scalloped and edged by jet to match the bodice. Over this is a two flounce skirt of black silk run lace. The lower lace flounce is set on the scalloped edge of the upper satin flounce, and the upper lace flounce falls free from under the bodice basque.

The same design could be carried out in white or color without any great difficulty, but for the woman who can wear black the model is particularly good as it is.

Great quantities of jet are being sold and its brilliancy redeems a black frock from gloominess, even when there is no dash of color. Jet is applied even to white frocks, and several good imported models have been shown in which fine tracery embroidery in bright jet was practically the only trimming on the white taffeta. On the brighter dark blues too jet is successfully used.

All white frocks in materials other than lingerie stuffs are more numerous than they have been in many a season, and while some are rather characterless and insipid, others are extremely good looking. White taffeta with lace or tulle is much in evidence, and good looking little frocks entirely of white taffeta, self-trimmed and relieved only by a little chiffon or lace and perhaps a nosegay of color, are in some of the imported collections.

That matter of the nosegay, by the way, is well understood by the French, and the color note in a small bunch of flowers is often the dot upon the "i" of a frock's cachet. Queer, stiff little nosegays some of them are. One we remember consisted of an amazingly natural interosse combined with rose red camellias as natural, the two held together by a knot of vivid cornflower blue narrow velvet ribbon. It doesn't sound attractive, but one felt that nothing else would have been so exactly right on the corsage to which it was fastened.

Going back to the subject of the all white frock, there are some delectable models entirely of white crepe, Georgette or chiffon cloth or silk voile, with narrow folds of satin for their only trimming, or with satin and only self tucks and frills for relief. Full skirted and simple almost to the point of affectation, these are charming frocks for summer days and some of them would wish as satisfactorily as hatless.

One clever all white frock had a full skirt of taffeta over which fell a tunic of white silk run lace, much shorter than the usual tunic of this season, stiffened a little by wire or cord at the sides and so caught that it loops out boldly at each side, while front and back fall straight and but slightly full. The bodice has the neck high and close at the back, but cut down in front with the line of décolletage sloping outward as it descends.

There are numerous instances of this



A Callot gown of brocaded rose satin and silver lace; a Drecol gown of black satin and tulle; a Paquin gown of dark blue tulle.

neck line among the new models and it offers a good solution of the problem of obtaining a high, close collar back without curdling the décolletage very radically in front. The shallow, round neck or perhaps

and black lace. This cape, which has from the front the effect of a deep blue silk. Apparently this is a great late season, and there seems to be no real shortage of the wide lace, although there are complaints that narrow lace is in short supply. A reveal of old blue tulle. A deep grille draped

Faillies and Taffetas Brocaded in  
Silver, Satin, Lace and Tulle  
the Favored Material

been frowned on by the modish, has been prophesied; but so far the softer and finer laces lead, and so long as they last they will probably have the preference in this day of flounces and fullness.

One admirable use of Irish crochet was made by a well known New York dressmaker whose customer had great quantities of this lace and wanted to use it. An entire clinging underbust was made of the lace, and Irish crochets and net such as was worn so generally some years ago this idea should commend itself.

A wide grille of silver tissue was wound round the waist and a very narrow line of silver lace finished the shallow round neck and the loose short bell sleeves. To any one who has a left over frock of Irish crochets and net such as was worn so generally some years ago this idea should commend itself.

## HINTS FOR HOUSEKEEPERS.

THERE is often some difficulty experienced by young cooks and housekeepers in interpreting the quantities of the ingredients to be used in recipes, as these are given in what to them are somewhat indefinite terms. For instance, when such expressions as "a pinch of salt," "a pat of butter," "a spoonful of oil," and such like are mentioned, they are somewhat vague as to the exact amount of the various materials which are to be used.

The problem of quantities becomes simpler, however, if it is remembered that "a spoonful" of anything without further qualification implies a tablespoonful, and in the same way "a cupful" means a kitchen cup or half a pint. In the following measures a cupful is reckoned at half a pint, "a pat of butter" usually means 1 ounce, a piece of butter "the size of a nut" is  $\frac{1}{2}$  ounce, "the size of a walnut" an ounce, or the "size of an egg" two ounces. Again, one slightly rounded tablespoonful of butter is equivalent to one ounce; a heaped tablespoonful is  $\frac{1}{2}$  ounce and a cup of solid butter is  $\frac{1}{2}$  pound in weight. Four ounces of butter weigh one pound, and if the cup be heaped up with butter, six ounces go to the cup. Two slightly rounded tablespoonfuls of flour equal one ounce. Of breadstuffs, if dried, two level cupfuls equal  $\frac{1}{2}$  pound, and two level tablespoonfuls equal one ounce. If fresh, or slightly moist, cupfuls equal  $\frac{1}{2}$  pound, and two level tablespoonfuls equal one ounce. A cup of sugar weighs one-half pound, and a cup of sugar weighs much the same, but with sugar one and a half cupfuls go to the half pound, and one ounce equals a slightly rounded tablespoonful.

One cupful of liquid, eggs, and if heaped up, weighs about four ounces, one heaped cupful of rice is seven ounces in weight and one and a half level spoonfuls go to the ounce. One heaped up tablespoonful of finely chopped meat goes to the ounce; one heaped up cupful of whole beans weighs about one pound, as do cut-runs and cutlets. One ounce of grated chocolate or cocoa is equal to three level spoonfuls. Sometimes in a recipe a pound of eggs is mentioned and this is apt to puzzle the young cook. It always implies that they are to be weighed in their shells. Ten average sized eggs go to the pound, but it is better really to weigh them, as eggs vary so much in size, in the same way twenty-three egg yolks go to the pound and twenty egg whites weigh one pound. This allows for any waste there may be in separating the white from the yolk.

With vegetables and fruit from four to six old potatoes go to the pound, six to eight onions, three to four old carrots, or fifteen to twenty new ones equal one pound, while from three to six apples a egg or pound. Fresh berries, cherries, and grapes, measure

which are apt to vary somewhat in different parts of the country. Vegetables and fruit in country districts are often sold by the peck, yet this varies with different kinds. A peck of potatoes averages twenty pounds; turnips, onions, apples, and gooseberries run about sixteen pounds to the peck; pears, plums, damsons and all other fruit are reckoned at eighteen pounds to the peck; green peas and broad beans average from eight to nine pounds to the peck.

The following measures are worth committing to memory. Two tablespoonfuls equal one dram or a teaspoonful; two teaspoonfuls equal two fluid drams or a dessertspoonful; two dessertspoonfuls equal a fluid ounce; an average tablespoonful equals three fluid drams or two fluid ounces; three fluid drams equal a half of a tumbler, or five fluid ounces; two tumblerfuls equal a pint, or one pound, or twenty fluid ounces. The weight of a fluid ounce of milk, cream, lemon juice or such like, not cream, syrup or oil are rather heavier, while spirits are somewhat lighter. A pinch of pepper means about half an average saltspoonful, while a pinch of salt means as much as can be held up in all four fingers of the right hand, roughly speaking, a teaspoonful. The juice of an average lemon is about a tablespoonful.

It is also as well to know the approximate equivalent of foreign weights and measures, if it ever be desired to translate a recipe into English. One kilogram equals 2.204 pounds, or approximately 2 pounds  $\frac{1}{4}$  ounces; one hectogram is approximately equivalent to  $\frac{1}{2}$  pound; 7 grams equal  $\frac{1}{4}$  ounce approximately, and 28.35 grams equal 1 ounce; 57 grams equal 2 ounces; 3 ounces equal 85.35 grams; 11 grams equal 1 ounce; 8 ounces equal 226 grams; while one pound, or 16 ounces, equals 453.59 grams approximately. One litre is approximately equivalent to  $\frac{1}{2}$  pint, a decalitre, or ten litres, is equivalent to 17.7 pints or 22 gallons, and a hectolitre is equal to 220.4 gallons.

Another point which naturally connects with the subject of weights and measures, on which many mistakes are made, is the difference between boiling and simmering, but it is very easy to distinguish. Boiling point with water and stock is 212 degrees, while when simmering, the liquid should not be brought beyond 180 degrees. Even without a thermometer it is perfectly simple to tell, for when liquid is boiling hard the surface will be covered with bubbles and move and expand, with the result that the water, as quickly evaporates, while when simmering, on the contrary, there is only a slight continuous rippling over the surface of the liquid. If anything is being simmered and the liquid is allowed to boil up the meat or whatever is being cooked will harden and become stringy, all the goodness of the substance cooking in the water or any other liquid which is being used for the simmering, and the liquid when the process is finished is only too often thrown away, with the result that the goodness of the meat is practically lost. To avoid this, a really good recipe for the preliminary cooking of meat for soups, stews, or all good vegetables and most other articles, but the reduction of stock or sauce. As for soups, all boiled potatoes and the cooking of starchy foodstuffs are very important. In other cases, simmering is a much more satisfactory process, for practically all the nutrients qualities remain in the foodstuff cooked, and all meats, soups, casseroles, ragouts and many sauces are infinitely better if simmered and not boiled.



Black satin and lace.

Dark blue taffeta and white chiffon.

Blue faille and lace.

White lace and taffeta.

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FAMOUS DANCER  
"BOBS" HER HAIR

A famous dancer recently started New York by introducing "bobbed" hair. The fashion will hardly be come popular with people who admire beauty rather than that of the moment. Beautiful hair will continue to be the woman's most prized crown and the hair which gets the best care will always be the most beautiful. In washing the hair it is not advisable to use a make-up, but always use a preparation made for shampooing only. You can enjoy the best that is known for about three cents a shampoo by getting a package of camellia from your druggist, dissolve a teaspoonful in a cup of hot water and pour shampoo is ready. After it use the hair dries rapidly, with uniform color. Dandruff, excess oil and dirt are dissolved and entirely disappear. Your hair will be so healthy that it will look much healthier than it is. It is soft and supple and will also delight you while the stimulated scalp gains the health